

MUSICAL VISITOR.

DEVOTED TO VOCAL AND INSTRUMENTAL MUSIC.

PLEASE CIRCULATE. **PRICE FOUR CENTS.**

PUBLISHED BY AN ASSOCIATION OF GENTLEMEN.

The Singers went before, and the players on Instruments followed after.—Ps. lxviii: 25.

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BOSTON, APRIL 15, 1841.

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Those who approve of the spirit and object of this paper, we *hope* will make an *immediate* effort to increase its circulation.

All Contributions, Subscriptions, Letters, and monies from Agents and others, MUST BE SENT to H. W. DAY, Boston, Mass. *Post paid. Unpaid letters remain in the office.*

KIDDER & WRIGHT, PRINTERS.

MUSICAL VISITOR.

MUSIC IN CHINA.—An European writer speaking of the Chinese Drama, which among them is the only music which receives much attention, says that in the performance "the tone of the voice is elevated considerably above its natural pitch, and continued throughout in a kind of whining monotony, having some resemblance to, but wanting the modulation and cadences of, the Italian opera. The sentiment is thrown into lyric poetry, and expressed in soft or boisterous airs, accompanied with loud music, the performer being placed at the back part of the stage," by which means the writer thinks that the effect must be greatly improved. Instruments should never occupy a prominent place. They should rather be placed in the back ground; and even in choirs, if consistent, out of sight. This last remark is particularly true in relation to solo accompaniments. The Chinese Drama he regards as "their own invention." They may have borrowed from Hindoostan, from whence they imported the Religion of Budh. "Their songs are difficult to be understood by Europeans, being full of illusions and figures to us unknown." To the songs, which are printed in large characters, tunes are prefixed. At dances and other similar occasions, much use is made of the drum. Very little is known in China of Harmony, for which reason their instruments, which are *noisy* rather than *musical*, are comprised by a few kinds, and are quite imperfect.

HINDOOSTAN.—"The impressive title of one of the most ancient Sanscrit treatises on music, is "The Sea of Passions."

Each note in the scale of their music is under a divinity. The HINDOO SCALE is as follows:

Sa. Shadja, (pronounced Sarja, or Kharja.)
Ri. Risaba, (pronounced Rikbah.)
Ga. Ghandhara.
Ma. Madhyama.
Pa. Panchana.
Dha. Dhaivata.
Ni. Nishada, (pronounced Nikhad.)

Of these seven notes, which are under the protection of seven divinities, there are "four descriptions. *First*, the *Badi*, which is the Ansa or key-note, and is described as the Rajah, upon which all the rest depend. *Second*, the *Sambadi*, which is considered the *Mantris*, or principal ministers of the Raja. *Third*, *Ambadi*, described as subjects attached to their Lord.

The Indian Vedas are never read, but sung or chanted.

The manners of the inhabitants are very simple and harmless. Upon entering one of their boats, you immediately become a subject of their panegyric and eulogium, and every part of your dress is severally described and sung in chorus by the sable daughters, in their savage *polacca;* which, although possessing more discord than harmony, has a kind of melancholy dissonancy, not altogether unpleasing to the ear."

LOWELL, MS.—We perceive a notice of a concert in Lowell, of one of the grammar and one of the primary schools, under the direction of Mr. F. Hazleton. In relation to general instruction in all the schools, the writer (a "parent") remarks, "money appropriated to this object would be most wisely expended." Public opinion will *support* this measure now; it will *demand* it soon.

A GOOD BOY, of steady habits and trust worthy, can receive constant employment, at a moderate price, at the office of the Musical Visitor; and an excellent opportunity to learn music, if desired. One who does not answer the description, need not apply.

THE JUVENILE MINSTREL, a fine little sheet for Sabbath and Common Schools. Eight copies for $1.00. Published semi-monthly. Direct to H. W. Day, Boston.

ONLY TWO OR THREE THINGS TO BE REMEMBERED.—The friends of education are requested to bear in mind what we have before stated, and it must not be thought strange if we reiterate it again, because some who have eyes do not at once see, and others who have ears are slow to hear, that in Boston, Portland, Troy, and other places, where the experiment of vocal music in schools has been fairly tried, the universal testimony of teachers IS *that their pupils take hold of their studies with a much better relish, and actually* MAKE MORE PROGRESS. The *schools* are also MORE EASILY GOVERNED. We ask that these facts should be *believed* or disbelieved. If the former, act accordingly. If the latter, and we can know who such persons are, we will send them documents sustaining our position with the names of teachers, school committees and common councilors thereunto affixed.

SACRED.

MUSIC IN MONTREAL, L. C.—A teacher of music from the States who has lately become a resident there, and collected schools, writes that music is "as *low* as it can be and have any character. They have Precentors in many churches, and all the congregation *make a noise*,* for it does not deserve the name of singing. Each one keeps time on his own 'hook':—mouths shut:—nasal sounds:—words all strung together:—voices wave from note to note, like your specimen of Old Hundred in the Vocal School: (page 17)—a complete drawl. They have no idea at all of proper pronunciation, nor do they in the least attempt it. This is not exaggeration. The half is not told. There are some partial exceptions, of course; yet most think they do well enough. I have been told by them, 'You Americans sing different from us. We don't like your style. You have altered our tunes, &c.' I have succeeded in waking up some interest in my *schools* and think I shall effect an important change. I believe they are convinced that *I* am *right*. I have introduced the Modern Psalmist."

MUSIC IN OUR CHURCHES.—Such a state of things needs no comments; and yet, there are some parts of our own country where the difference would probably be in favor of Montreal. The influence of good sacred music never fails to produce the most desirable effects on the church and congregation, nor may we omit the Pastor. We have often heard ministers say they could preach much better where there is good singing. The audience are by it better prepared to hear. It is therefore to be devoutly hoped, that all the churches will make vigorous efforts to improve their singing. *Remember*, there *must be* some plan, carried out from year to year.

PLAN FOR NIGHT SCHOOLS.—Let a Committee of two or three be chosen to employ a teacher two evenings in a week, from October to March inclusive, and one evening a week during the rest of the year, except July and August, which may be a vacation. Either make the school entirely free, or else charge 50 cents initiation fee for the year. In January, give a Concert; tickets 12 1-2 cents. The scholars, parents and friends will or *ought* to be interested to sell as many as they can, and thus fill the house. In March give another for the benefit of the school, as before, the committee previously chosen in both cases, taking the proceeds. If by this means* a sufficient amount is raised to pay the current expense, well; if not, let the remainder be made up either by voluntary contribution or from the *funds of the Society. It is for the good of them and their children, therefore they should pay for it.* Give the teacher a sum sufficient to encourage him to spend time and take pains to render the school truly useful and beneficial. He wants his bread and butter, and deserves it quite as much as they who enjoy the fruits of his toils.

Let the committee be present *every night*, and assist in keeping order, and advise in regard to the general management of the school. Scholars twelve years old and upward may be allowed to attend.

PLAN FOR AFTERNOON SCHOOLS.—One afternoon each week, throughout the year, the teacher will meet all the children under twelve years of age; who should be taught entirely by rote, except the simple scale, ascending and descending, with which they should be made as familiar as their A, B, C's. During the year, let them give two or three Concerts. Fill the house and let a contribution be taken on the occasion. Carry out this plan in the main, and the result will be most happy.

* So it must ever be, until churches and ministers wake up to the importance of having all the young people taught music in free schools. Teachers should be paid their yearly salary and *yearly be* EMPLOYED.

* We belive that by these means alone, a sufficient sum might be raised to pay all the expense of the school, if the minister, the parents, the members of the church, and others, *feel* and *do* as they should.

MUSIC is neglected by the ministry. While it is a fact that every minister ought to be a musical scholar, able to sing at least *tolerably* well, acquainted with tunes in all the different metres of the hymns of the sanctuary, and possessed of sufficient scientific and practical knowledge and musical taste, to see that the singing in the church is properly performed: it is a lamentable fact, that nineteen out of twenty are far more ignorant than many of their congregation!

The whole duty of the christian church is included under the three following heads; viz. *Preaching*, *Prayer*, and *Praise*. And he who can only preach and pray, is greatly deficient. Is there not the fullest evidence, that the cultivation and use of the voice to praise the Most High, is commanded in the New Testament? It is surely not wanting in the Old. Ministers neglect in many cases, to have the music as good as they might in their churches. They neglect to encourage its cultivation, and thus reject a most efficient power to draw the careless under the sound of the gospel, and fit the minds of the people assembled for its reception.

SACRED MUSIC is culpably neglected in our Theological Institutions. In the course of three years, young men fitting for the ministry might acquire a very competent knowledge of music, under proper direction. In a vast majority of cases, the whole business of praising God is left to irresponsible choirs, who claim it as their right to sing Yankee doodle, should they be so disposed. No choir would, of course, do this, nor has any one a right to do it. But the profound ignorance of ministers and people in relation to this part of divine worship, has created a kind of necessity of trusting it in *some* cases, to those who *perform* in the temple on the Sabbath, and in the theatre during the week. Better close every hymn book in the church than thus to offend God with such unholy incense.

It is neglected by deacons, churches and congregations, and generally left to a few of the young people to get up schools and sustain the choir *at their own expense*. SHAME UPON THE CHURCHES. Music is neglected in the conference room and at the family

altar. It is neglected in all our literary institutions and most of our common schools. *Every body* professes to be delighted with good music, and *nobody* (comparatively) is willing to do any thing to establish it on a firm foundation, or contribute a trifle to its support. Many congregations *do* spend money enough for this purpose, but it is poorly appropriated. Things are, however, not so bad as they have been. Church music throughout the country is improving, notwithstanding dullness, ignorance and neglect.

There are some worthy exceptions to these general remarks, which furnish results most encouraging to others, to emulate their good examples We have felt it our duty in closing them to say thus much, that the truly deserving might not feel themselves classed with those who are chargeable with culpable neglect.

YOU MUST TRY AGAIN.—There was something of novelty, it is true, but not less of reason, in the proceedings of a late esteemed Minister of New England, who, at the close of a very badly sung psalm, read another to the choir, saying, "You must try again; it is impossible to preach after such singing!"

RELIGIOUS STATISTICS.—The London Patriot has the following information published by the Committee of the Society for the Propagation of the Gospel in Foreign Parts:—

Christians,	260,000,000
Jews,	4,000,000
Mahometans,	96,000,000
Idolaters of all sorts,	500,000,000
Total population of the world,	860,000,000

SCIENTIFIC DEPARTMENT.

MUSICAL COMPOSITION.—This subject to some of our readers, will be very interesting; and if they will take the trouble to carefully study succeeding articles, they may expect in due time to become familiar with the theory of harmony. From English, German, and other distinguished writers, we shall compile such articles as will be appropriate in continuing this subject.

On INTERVALS.—An interval is the distance from one sound, or note, to another. It may be defined, the difference of pitch between two given sounds.

INTERVALS ARE RECKONED according to the degrees on the staff; thus, the interval from C to D next above it, is called a *second;* even though one, or both, be sharp, flat, or natural. Also from C to G next above it, is called a *fifth*, be these notes affected by flats or sharps as they may.

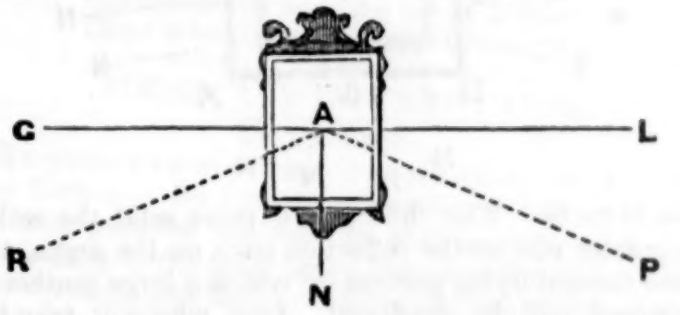
INTERVALS ARE DIVIDED into *simple* and *compound*; simple intervals being those which are comprised within the limits of an octave; compound intervals those which exceed these limits. To the former class belong the *second*, *third*, *fourth*, *fifth*, *sixth*, *seventh*, and octave. To the latter the intervals of the ninth, tenth, eleventh, twelfth, &c. In harmony these latter intervals are considered merely as representatives of those to which they correspond. There are also,

DIATONIC or NATURAL, and CHROMATIC or ARTIFICIAL intervals. The former class are derived from the diatonic scale. The latter class is obtained from the diatonic scale by means of flats, sharps and naturals.

INTERVALS, also, according to the number of semi tones they embrace, are called *major* or *minor;* that is, greater or less; *perfect* or *imperfect; superfluous* or *diminished*. The terms *major* and *minor*, *perfect* and *imperfect*, are applied only to diatonic intervals. The terms *superfluous* and *diminished*, relate to chromatic interva

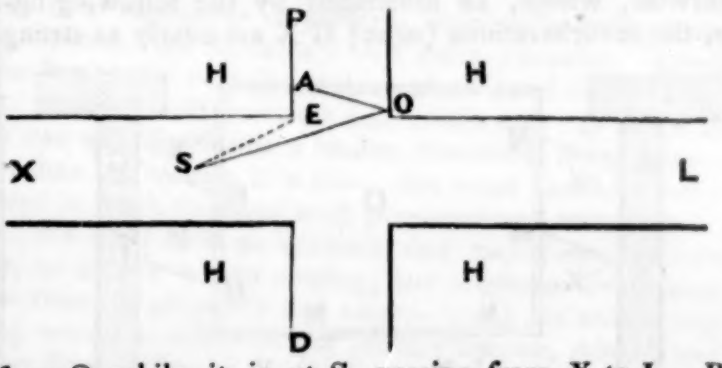
ORGANS OUT DOORS, *alias*, IN A BOX.—Some of our readers recollect several articles in relation to organ boxes, or on the bad policy of constructing churches, so that the organ is housed up in a kind of separate building, much to the injury of its sound. After repeated alterations, moving the organ, casing the recess in which it was placed in the church, the organ has been of late entirely removed from the church in Bowdoin Square, and another supplies its place, but with little better effect. When will our friends learn that it is the house and not the organ, which causes the trouble? We should think a man a fool, indeed, who should put his head in his hat when he spoke; nor would it be thought at all strange, if his articulation were not distinctly heard. The case in hare is not precisely analogous, but similar in many respects.

We will endeavor to explain to those of our readers who are interested in the subject, the reasons. The objection to the building of churches in this manner is, that no small portion of the power of the organ is entirely lost, and still another portion is nullified, so that an organ which skould cost $3,000, would be less effective than one which could be obtained for $2,000. It is a well known fact, that the reflection of sound and of light are precisely similar. A ray of light proceeding from R, and striking a mirror at A, will be reflected



to P, so that the angle of incidence, G. A. R. will be equal to the angle of reflection, L. A. P. A person at N, where the rays of light from the object are perpendicular on the mirror, will see his face. There are two barns, whose sides are parallel, where the echo is apparently stronger than the original sound. A person half way between the two, hears the echo equally loud from each.

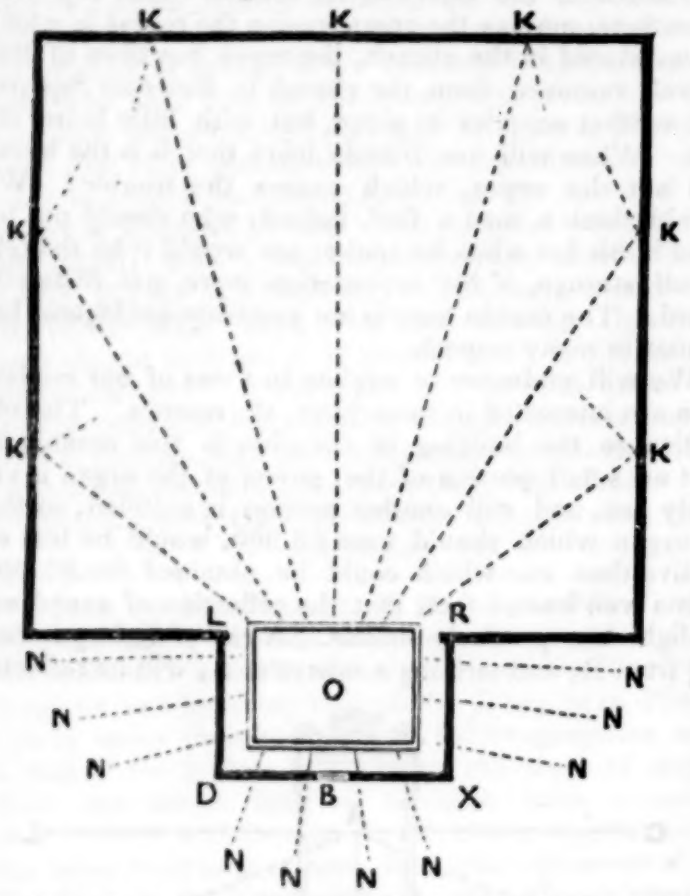
When high brick, or even wooden blocks of buildings, present a bold surface and occupy the corners of two streets, as at H in the following figure, a person walking from P to D, will hear the rattling of a dray



from O, while it is at S, passing from X to L. But when he arrives at E, so as to take the rays of sound direct from the true source, he will hear it from S. While at his former station, the rays, or tremulous motions of the air, are directed from S to O, and reflected from O to A.

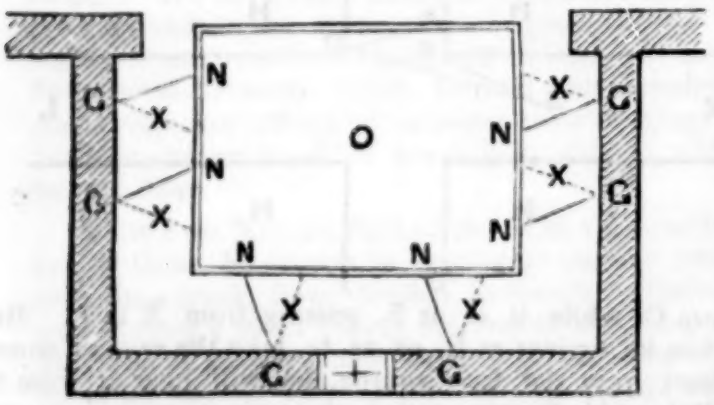
These illustrations we have considered necessary, since many of our readers may not be familiar with the laws of light and of accoustics. The following cut represents the ground plan of a church with a recess for

the organ, similar to those churches in this city to which reference has been made, which are exceptionable in structure. No small portion of the sound from the organ, is thrown through the walls R X, X D, and D L,



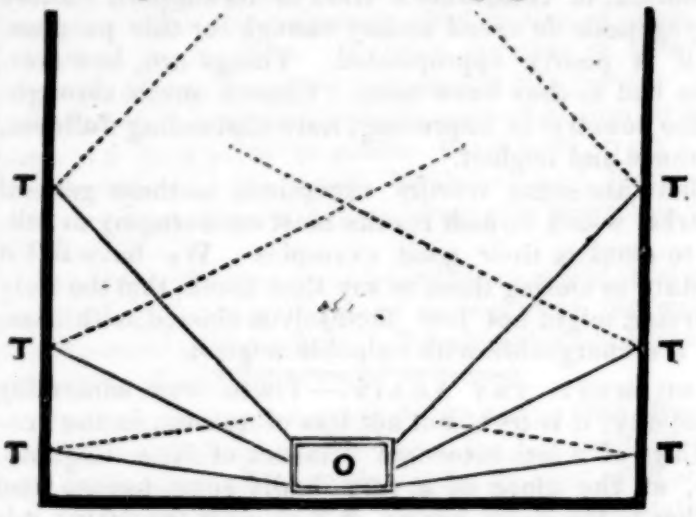
from O to N. The thicker and more solid the walls, the greater will be the reflection back on the organ, and hence the nullifying process by which a large portion of the sound will be deadened. One who will take the pains to put his head into a pail, or draw down upon his shoulders an empty cask, and then cry aloud, will have a practical demonstration of the theory we are endeavoring to explain.

In the above case by far the larger part of the vibrations are exhausted against the walls. Should there be a window at B, the circumstances are still worse, since the sound escapes more easily, like water through a sieve. The unobstructed sound comes from the organ at O to K, and produces a good effect, though it is believed that it is injured by the conflicting reverberations in the recess from circumjacent walls. How can it be otherwise, where, as illustrated by the following figure, the reverberations (echo) G X are nearly as strong



as the direct rays N G? An organ under such circumstances is completely buried in its own echo, like the man's head in the pail. It will need to be one third larger than would be necessary if differently situated, since about one third part of its effect will be nullified. Nor is it possible that the remaining sound which escapes from its confinement, can be so good. The effect will be similar to that of instruments over a hill, or in another room.

When the house is so constructed that the organ stands as represented in the following figure, in addition



to the vibrations thrown from the front of the organ O K, as above, there will be added those from the sides, O T, so that the sound in the body of the church will be greatly increased. The sound will also be natural, and not an imitation of instruments at a distance.

ORIGIN OF THE EVIL.—A few years ago, and organs were not in use. Hence in all the old churches, the organs are as they should be, in the house. The gratification of a desire for large organs brought large instruments into the church, which seemed to be in the way. To avoid this evil, churches have been built with a recess under the tower, at an extra expense of from 5 to $10,000, to accommodate, or rather to stow away a large organ, which by the means become powerless, so that the usefulness of an organ which cost $3,000 is reduced to that of one which would cost but two thirds of the sum. These being the facts in the case, previous remarks in regard to the ignorance of the contractors and architects of the houses above referred to, will not be thought severe. Money is worse than thrown away in building such a useless appendage to a church. It would be easy to show, furthermore, that the *singing* is to some extent injured by such a construction of a house.

With these remarks, we leave our readers for the present on this subject. Should they be of any service, we shall be repaid for the pains we have taken.

THE SINGING OF BIRDS, ACQUIRED.—The song of birds is defined by the Hon. Daines Barrington, to be a succession of three or more different notes, which are continued without interruption, during the same interval, with a musical measure of four in an adagio movement, or whilst a pendulum swings four seconds. It is affirmed by this author, that the tones of birds are no more innate than language in man, and that they depend upon imitation, as far as their organs will enable them to imitate the sounds which they have frequent opportunities of hearing; and their adhering so steadily, even in a wild state, to the same song, is owing to the nestlings attending only to the instruction of the parent bird, whilst they disregard the notes of all others, that may be singing around them.

Birds in a wild state do not commonly sing above ten weeks in a year; whereas birds that have plenty of food in a cage, sing the greatest part of the year; and we may add, that the female of no species of birds, ever sings. This is a wise provision of nature, because her song would discover her nest. In the same manner, we may rationally account for inferiority in plu-

mage. The faculty of singing, is confined to the cock birds; and Mr. Hunter, in dissecting birds of several species, found the muscles of the larynx to be stronger in the nightingale, than in any other bird of the same size; and in all those instances where he dissected both cock and hen, the same muscles were stronger in the former. Some have ascribed the singing of the cock bird in the spring, solely to the motive of pleasing his mate, during incubation. Others, who allow that it is partly for this end, believe it is partly owing, also, to another cause: viz. the greatest abundance of plants and insects in the spring, which, as well as seeds, are the proper food of singing birds at that time of year.

SINGING SCHOOL DEPARTMENT.

QUESTIONS ON THE ELEMENTS OF MUSIC.

From The Boston School Song Book. By L. Mason.

XV. MELODY.—FIRST TRANSPOSITION OF THE SCALE BY FIFTHS.

1. When is the scale said to be in the key of C?
2. Why is the scale said to be in the key of C, when C is taken as one? *Ans.* Because one is the foundation, or basis, of the scale.
3. Suppose G be taken as one, in what key would the scale be then?
4. What is meant by the key of C? D? E? F? &c.
5. When any other letter than C is taken as one, what is said of the scale?
6. In what key is the scale, when in its natural position?
7. In transposing the scale, what must we be careful to preserve unaltered? *Ans.* The order of the intervals.
8. What must the interval always be, from one to two? Two to three, &c.
9. What is the interval, always, from C to D? D to E? &c.
10. How can the order of the intervals be preserved in transposing the scale? *Ans.* By substituting sharped, or flatted, for natural letters.
11. What is the first transposition of the scale usually made?
12. How much *higher* is G than C?
13. How much *lower* is G than C?
14. What is the signature to the key of G?
15. What is the signature to the key of C?
16. Why is F sharped in the key of G?
17. What sound has the key of G, that the key of C has not?
18. What sound has the key of C, that the key of G has not?
19. How many sounds have the keys of C and G in common?
20. What letter is one, in the key of C?
21. What sound is C, in the key of G?
22. What letter is two, in the key of C?
23. What sound is D, in the key of G?

NOTE.—Similar questions on the other letters and sounds.

24. In transposing the scale from C to G, what sound is found to be wrong? *Ans.* 4.
25. Is it too high, or too low?
26. What must we do with the fourth in this case? *Ans.* Sharp it.
27. What does this sharped fourth become in the new key of G? *Ans.* 7.
28. What effect does sharping the fourth have on the scale? *Ans.* It transposes it a fifth.
29. What must be done in order to transpose the scale a fifth? *Ans.* Sharp the fourth.

XVI. SECOND TRANSPOSITION OF THE SCALE BY FIFTHS.

1. If the scale be transposed from G a fifth higher, to what letter will it go?
2. In order to transpose the scale a fifth, what must be done? *Ans.* Sharp the fourth.
3. What is the fourth in the key of G?
4. What letter must be sharped, then, in transposing from G to D?
5. What is the signature to the key of D? *Ans.* Two sharps.
6. What letters are sharped? Why?
7. How much higher is the key of G, than the key of C?
8. How much higher is the key of D, than the key of G?
9. What letter is six, in the key of C?
10. What sound is A, in the key of G?
11. What sound is A, in the key of D?

NOTE.—Similar questions should be asked of other letters and sounds.

12. What sound has the key of G, that the key of D has not?
13. What sound has the key of D, that the key of G has not?
14. How many sounds have the keys of G and D in common?
15. How many sounds have the keys of C and D in common?

YOUNG MEN.—Most young men consider it a great misfortune to be poor, or not to have capital enough to establish themselves at their outset in life in a good business. This is a mistaken notion. So far from poverty being a misfortune to him, if we may judge from what we every day behold, it is really a blessing; the chance is more than ten to one against him who starts with plenty of money. Let any one look back twenty years and see who commenced business at that time with abundant means, and trace them down to the present day; how many of these now boast of wealth and standing? On the contrary, how many have become poor, lost their places in society, and are passed by their own boon companions with a look which painfully says, I know you not!—*Clipped.*

NEW COLLEGE.—The new Methodist Conference of Providence, R. I., have determined to locate a College within their bounds, and the village of East Greenwich has been chosen as the site for the institution. The Methodists are making rapid progress every where.

The Flight of Time.

Day follows day, year rolls on year;
They just begin, then disappear.
How quick, how rapid is their flight,
'Tis hardly day—when lo! 'tis night!
How swiftly do the seasons flow,
The summer's heat, the winter's snow,
The autumnal tinge, the vernal green,
There scarcely seems a space between.

VOCAL AND INSTRUMENTAL.

The Choir.

REQUISITES FOR THE FORMATION OF A SINGING CHOIR.—By a *choir* is meant a company of singers who perform together, in such a way, that each part is sung at the same time; the several voices uniting and blending, and thus producing the true effect of chorus singing. Such a company needs in the first place, as indispensably necessary to success, a suitable leader; one who is fully competent to conduct the performances and to teach the choir. The following are some of the qualifications in a leader.

1. He must be a man whose general character and influence is such as to command the respect, and secure the confidence of the members. Without this, all other qualifications will be insufficient.

2. He must be well versed in the elementary principles of music, both theoretically and practically, having a clear understanding of the different departments of Rhythm, Melody and Dynamics.

3. It is especially important, absolutely indispensable, indeed, that he should be a correct timeist. Exact time lies at the very foundation of all good chorus singing: without it all is chaos and confusion. If there is any one qualification in a leader, therefore, more important than all others, it is this. He must be fully competent to mark the time with precision and certainty.

4. He must have an accurate and quick ear:—accurate, to detect wrong singing; the slightest deviations from time, or propriety and taste:—quick, to notice any thing wrong in either of the parts, Soprano, Alto, Tenor, or Bass, although but a single individual be in fault.

5. He should have sufficient command of language to censure or to correct briefly, and definitely, any fault, at any moment, and in any case; or to explain and illustrate whatever requires to be made plain.

6. He should have had experience as a teacher, especially as an instructer of classes, before he can be qualified to instruct or lead a choir.

7. He should be himself a singer, and if to some extent a solo singer, so much the better; with a strong, manly voice, and of tolerable compass, both in high and low tones.—*Continued on the last page.*

REVIVAL DAY.

Music corrected.

1. Ye new born souls, your voices raise, Join to proclaim a Sav-ior's praise, Tell how he woke his
2. O! it was cold, and dark, and drear, Till God the Com-fort-er came near, Rent the thick cloud of

saints to pray, And gave us this re - vi - val day, And gave us this re - vi - val day.
gloom a - way, And brought this bright re - vi - val day, And brought this bright re - vi - val day.

3. What enmity we felt within;
Torture and strife! effects of sin,
E'er our proud hearts would stoop t' obey,
And welcome this revival day.

4. Daughters of Zion, sons of God,
Rise with melodious songs aloud;
Tell to the world how blest are they,
Who share in a revival day.

5. O! sinners cast your weapons down,
Ye lukewarm, rouse! your folly own,
And chant aloud Jehovah's praise,
Who grants us these, revival days.

6. O! Father, Son, and Holy Ghost,
One God in whom we all can trust,
Take not thy Heavenly Dove away,
Nor shorten this revival day.

HOREB. L. M.

L. MASON.

Moderato.

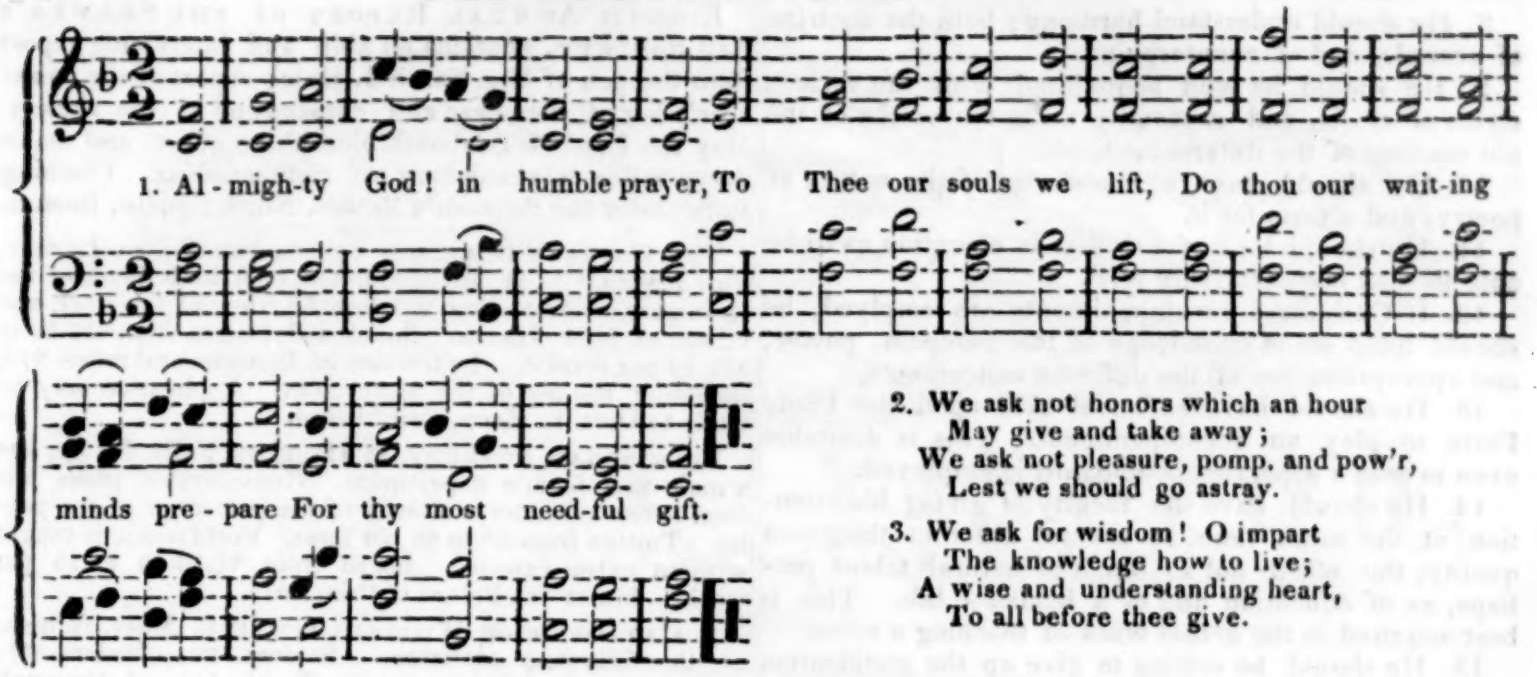
1. I love the sa-cred book of God; No oth-er can its place sup-ply:
2. Blest book! in thee my eyes dis-cern The im-age of my ab-sent Lord:

It points me to the saints' a-bode, And lifts my joy-ful thoughts on high.

From thine in-struc-tive page I learn The joys his pres-ence will af--ford.

OLD SOUTH. C. M.

H. W. DAY.
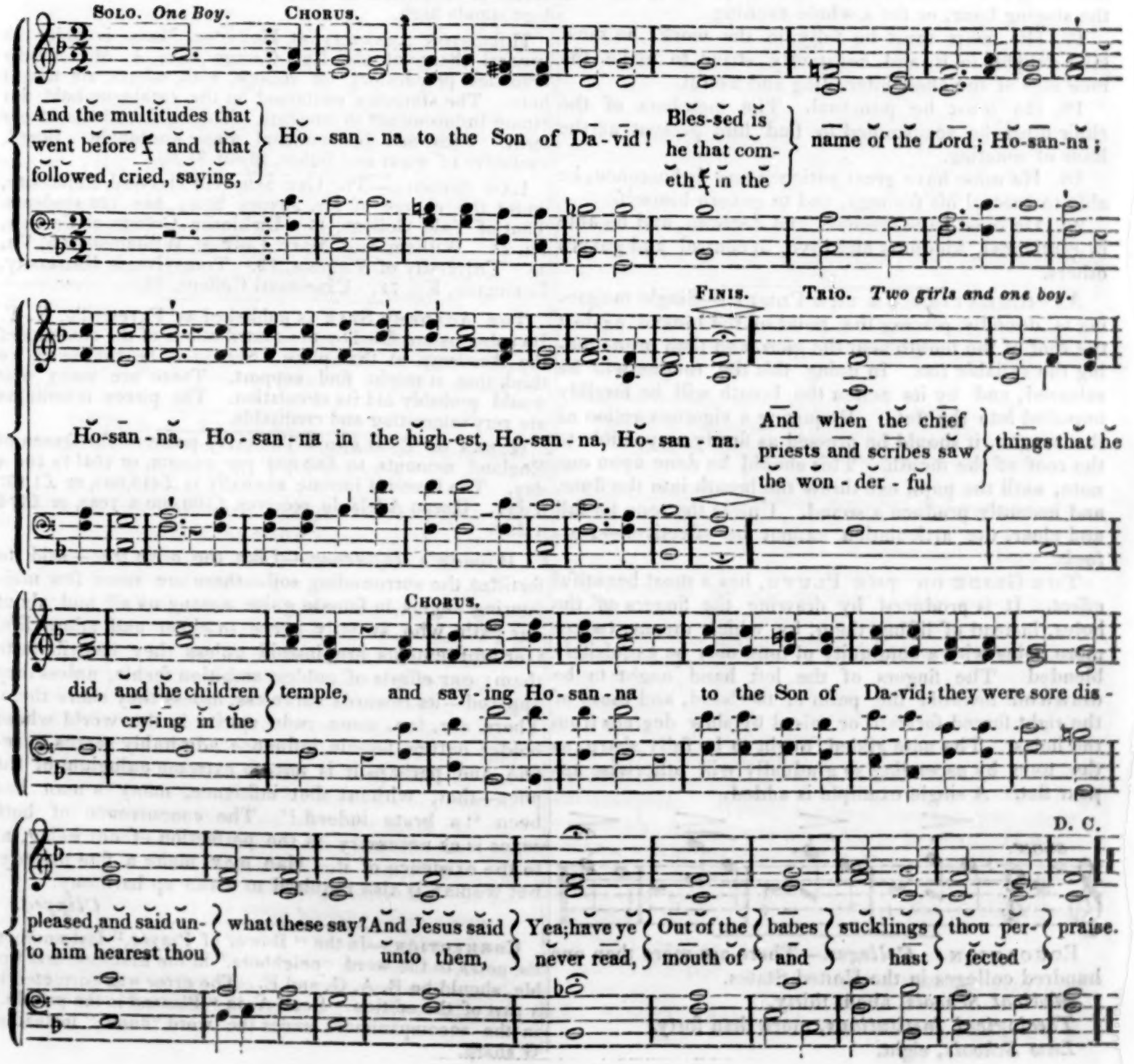


2. We ask not honors which an hour
May give and take away;
We ask not pleasure, pomp, and pow'r,
Lest we should go astray.

3. We ask for wisdom! O impart
The knowledge how to live;
A wise and understanding heart,
To all before thee give.

The Hosannas.

WRITTEN BY REQUEST, FOR A SPECIAL OCCASION, BY H. W. DAY.



8. He should understand harmony; both the doctrine of accords, and of counterpoint.

9. He should be well acquainted with the various styles of music, and especially with the works of the old masters of the different schools.

10. He should have a knowledge of the nature of poetry, and a taste for it.

11. He should be so far skilled in elocution as to be able to read comparatively well.

12. If Orchestral accompaniments are emplyed, he should have some knowledge of the compass, power, and appropriate use of the different instruments.

13. He should have sufficient skill upon the Piano Forte to play an accompaniment. This is desirable even in case a separate accompanist is employed.

14. He should have the faculty of giving his attention, at the same time, to several different things—a quality, the effect not so much of natural talent perhaps, as of education and of a business life. This is best acquired in the actual work of teaching a class.

15. He should be willing to give up the gratification of singing himself so as to be able to confine his attention wholly to the performance of the choir.

16. He should have energy, ingenuity, vivacity and life enough to maintain the interest of a choir, during the singing hour, or for a whole evening.

17. His heart must be fully in the work; he must take delight in it, and constantly strive to make the mee'ings of the choir interesting and useful.
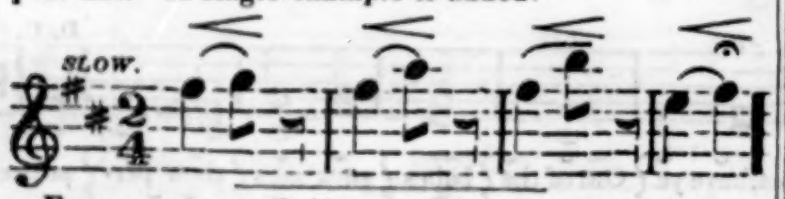
18. He must be punctual. The membars of the choir must be accustomed to find him present at the hour of meeting.

19. He must have great patience and forbearance, be able to control his feelings, and to govern himself.

20. He must have firmness and decision, and be able in gentleness, kindness and love, to control and govern others.

ARTICULATION ON THE FLUTE.—Single tonguing is done by placing the point of the tongue against the roof of the mouth near the gum, and then pronouncing the syllable *too*. In doing this the tongue will be released, and by its action the breath will be forcibly impelled into the flute. Requiring a vigorous action of the tongue, it should be pressed as firmly as possible to the roof of the mouth. This should be done upon one note, until the pupil can throw the breath into the flute, and instantly produce a sound. Unless the tone be full and clear, the articulation cannot be effective.—*Pollock.*

THE GLIDE ON THE FLUTE, has a most beautiful effect. It is produced by drawing the fingers *off* the holes, instead of lifting them, by which means, two or more notes with a continuity of tone may be exquisitely blended. The fingers of the left hand ought to be drawn off towards the palm of the hand, and those of the right forced forward or raised by slow degrees from the holes. The note glided, ought to be fully sharp, as the tone by ascending so gradually will otherwise appear flat. A single example is added.



EDUCATION. *Colleges.*—There are more than one hundred colleges in the United States.

Medical Schools, about thirty.

Theological Institutions, more than forty.

Law Schools, eight.

EIGHTH ANNUAL REPORT OF THE SEAMEN'S AID SOCIETY, contains an able and interesting report from the pen of Mrs. Sarah J. Hale; report of the treasurer's list of members and constitution of the society. May the Lord of Sabbaoth bless these efforts and make every sailor a missionary of righteousness. Clothing store under the Seaman's Bethel, North Square, Boston.

THE COTTAGE BOARDING SCHOOL FOR YOUNG LADIES, Fair Haven, Ct., is finely situated on a high bank of the Quinipiac, commanding a delightful view of the river, and village of New Haven. Board and tuition from $37.50 to $51.50 per session Instruction in Instrumental music $15, including the use of the instrument. Application may be made to Doct. L. Keep, Fair Haven.

ROCKINGHAM ACADEMY, at Hampton Falls, N. H., has a male and female department. Considerable pains has been taken to render it worthy of the patronage of the public Tuition from $3 to $4 per term. Vocal music is taught without extra expense. Board from $1.50 to $1.75 per week. James W. Polard is Principal.

A CATALOGUE OF WILLIAMS COLLEGE, Mass. furnishes the following statistics. Seniors, 32; Juniors, 37; Sophomores, 37; Freshmen, 49: Total, 155. A thorough course of studies is pursued at this college. Whole expense to one student per annum, $100 to $134. The subject of music receives some attention at this college. The Board of instruction is full, and the reputation of the college stands high.

HOLLISTON ACADEMY, at Holliston, Mass. is under the general charge of the Rev. George Rice, A. M. All the branches preparatory for college, with others, are taught here. The statistics contained in the catalogue hold out strong inducements to students. Tuition from $4 to $5 per term. Vocal and Instrumental music are taught. Board, exclusive of wood and lights, about $1.50.

LAW SCHOOLS.—The Law School of Harvard University, under the charge of Mr. Justice Story, has 120 students. That of Yale College, 45. Dickinson College at Carlisle, Pa. 23 William and Mary College, Williamsburgh, Va. 36 University of Virginia, 72. Transylvania University, Lexington, Ky. 71. Cincinnati College, 25.

THE ACADEMY STAR is published at Fayettville, N. Y. Its columns are filled by the contributions of the students of the Academy at that place. Should it be continued, we think that it might find support. There are many who would probably aid its circulation. The pieces it contains are very interesting and creditable.

QUEEN OF ENGLAND.—The privy purse of the Queen of England amounts to £60,000 per annum, or 164*l* 7*s* 10*d* a day. The Queen's income annually is £415,000, or £1,137 a day. Queen Adelaide receives £100,000 a year, or £274 a day.

Woman's Influence.—Like the olive tree—said to fertilize the surrounding soil—there are some few ministering angels in female guise among us all and about our path, who sweetly serve to cheer and adorn life. Our amusements are insipid unless they contribute to them; our efforts of noblest ambition feeble, unless they applaud—its rewards valueless, unless they share them. There are, too, some rude spirits in the world whose bolder nature female influence admirably serves to refine, and perhaps it is not an extreme eulogium of the poet—that, without that influence, many a man had been "a brute indeed.?' The concurrence of both sexes is as necessary to the perfection of our being, as to the existence of it. Man may make a fine melody, but woman is also required to make up harmony.

Clipped.

CORRECTION —In the "Bower of Prayer," last number, the notes to the word "neighbors," in the first line, first treble, should be B, A, G, and E. The error was corrected in a part of the edition. Read A, in "Blessed is the people," in the accompaniment under the word "know," instead of G sharp.